

**Tina Turner:
The Best of Simply The Best**

Selected tracks from the album
arranged for voice and piano, complete with
lyrics and guitar chord boxes.

**Tina
Turner**

the best of
simply the best



The Best

Words & Music by Mike Chapman / Holly Knight

Moderate rock

F



First system of musical notation for 'The Best'. It consists of a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a piano introduction. The piano part features a steady eighth-note bass line and chords in the right hand.

F

F6

Fmaj7

F



(1.) I call you, I need you, my heart's on fire.
(Verses 2 & 3 see block lyric)

Second system of musical notation. It continues the piano accompaniment and includes the first line of the vocal melody with the lyrics: "(1.) I call you, I need you, my heart's on fire. (Verses 2 & 3 see block lyric)".

F6

Fmaj7

F

F6



You come to me, come to me,

Third system of musical notation. It continues the piano accompaniment and includes the second line of the vocal melody with the lyrics: "You come to me, come to me,".

LØDINGEN FOLKEBIBLIOTEK








wild and wired. ————— Oh you come to me,










1. give me ev - 'ry-thing I — need. (2.) Give me a







2. You're sim-ply the best, ————— bet-ter than

all — the rest, ————— bet-ter than a - ny-one, ————— a - ny-one I've

C F Fadd2

e - ver met. — I'm stuck on your heart, —

Fsus4 F Fadd2 Fsus4 F

I hang on ev-'ry word — you say, — tear us a - part —



Dm Dmadd4 Bb/D Dm C

To Coda ♦ D.N. of Coda

ba-by I would ra-ther be — dead. (3.) In your

♣ CODA Bb

Each time you leave me, I start los-ing con-trol — you're

walk-ing a-way — with my heart — and my soul, — I can feel your rhy-thm









when I'm a-lone, — Oh ba-by, you're my soul, —









You're the best —

G Gadd2 Gsus4 G Gadd2

bet-ter than all the rest,
I hang on ev-'ry word you say,

Gsus4 G Em Emadd4 C/E Em

bet-ter than a - ny - one
tear us a - part, a - ny - one I
ba - by I would

D

1. e - ver met I'm stuck on your heart -
ru - ther be - dead. Oh, you're the best -

2.

VERSE 2:

Give me a lifetime of promises, and a world of dreams
Speak the language of love like you know what it means
Mm, and it can't be wrong
Take my heart and make it strong babe.

VERSE 3:

In your heart, in the stars, every night and every day
In your eyes I get lost, I get washed away
Just as long as I'm here in your arms
I could be in no better place.

What's Love Got To Do With It

Words & Music by Graham Lyle / Terry Britten

Moderately ♩ = 100

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked 'Moderately' with a quarter note equal to 100 beats per minute. The piano part features a consistent eighth-note arpeggiated pattern in the right hand and a steady bass line in the left hand. Chord diagrams for Am7 and G/A are provided above the first two systems. The vocal line begins in the third system with the word 'You'.

Am7

G/A

Am7

G/A

You

VERSE Am7



must un - der - stand — that the touch of — your hand — makes my

mp

G/A



Am7



pulse re - act; — that it's on - ly — the thrill — of

G/A



boy meet - ing girl; — op - po - sites at - tract. — It's



phys - i - cal, — on - ly log - i - cal. —

mf

you must try to — ig - nore that it means more — than that, Oh,

cresc.

CHORUS

— what's love — got to do, — got to do — with it? What's love — but a

sec - ond hand e - mo - tion? — What's love — got to do, —

— got to do — with it? Who needs — a heart when — a

1   2  

heart can — be bro - ken? — It heart can — be bro - ken. —



N.C.     N.C.  

instrumental solo ad lib.



  N.C.    



N.C.    

I've been tak - ing on a

mf



new di - rec - tion, — but I have — to say,

I've been think - ing 'bout my own pro - tec - tion,

Am7 D N.C. Bm A

scares me to tell the way Oh, what's love got to do with you?

got to do _____ with it?

What's love _____ bu

sec - ond hand emo - tion? What's over got to do with it? Who needs a heart when a heart can be

Repeat ad lib and fade

Verse 2

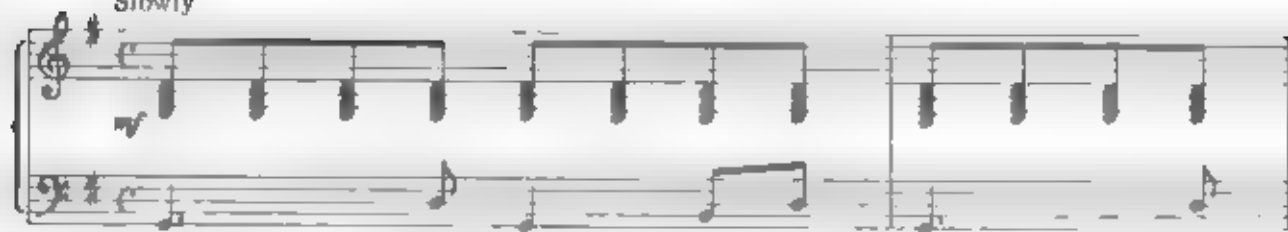
It may seem to you
That I'm acting confused
When you're close to me.
If I tend to look dazed,
I read it some place,
I've got cause to be
There's a name for it,
There's a phrase that fits,
But whatever the reason,
You do it for me.

(To Chorus,

I Can't Stand The Rain

Words & Music by Don Bryany / Ann Peebles / Bernard Miller

Slowly



CHORUS

I can't stand the rain, _____
 a - gainst my win - dow.
 a - gainst my win - dow

Chorus piano accompaniment. The right hand plays a descending eighth-note scale: G4-A4-B4-C5-D5-E5-F#5-G5. The left hand plays a simple bass line: G2-B2-D3-E3-F#3-G4.

bring - ing back sweet mem - or - ies
 bring - ing back sweet mem - or - ies

Hey win - dow
 I can't stand the

Chorus piano accompaniment. The right hand plays a descending eighth-note scale: G4-A4-B4-C5-D5-E5-F#5-G5. The left hand plays a simple bass line: G2-B2-D3-E3-F#3-G4.

pane rain do you re-mem - ber _____
 a - gainst my win - dow _____

How sweet it used to be
 cos he's not there with me

Chorus piano accompaniment. The right hand plays a descending eighth-note scale: G4-A4-B4-C5-D5-E5-F#5-G5. The left hand plays a simple bass line: G2-B2-D3-E3-F#3-G4.

VERSES

When we was to-ge-ther
 wo-o amp-ty pill-low

ev-ry-thing was in grand,
 where his head used to lay
 Now that we've par-
 I know you got

Bb

ted...
 some sweet mem or es but like the
 there's just one sound
 that you ain't got

Am7

an't stand I can't stand the way
 an't stand the way

CHORUS

a gainst my win dow

bring - ing back sweet mem or ies

G C7

I can't stand the rain

a gainst my win dow

G

fun keeps on haunt - ing me

Yeah

rain

get off my

C7 G G

win - dow

cos he's not a here with me

I can't stand the

Repeat and fade 2nd time

G C7 G

Let's Stay Together

Words & Music by Wilma Mitchell / Al Green / Al Jackson

Moderately ♩ = 100

C (add 9)

C (add 9)

1 Let me say that since, be - by, since we've been to -
 2 I'm, I'm so in
 3. (See additional lyrics)

(1st time rubato)

mf

or, ooh, lov - ing you for - ev - er
 ve with you. What - ev - er you want to do

all my love with me

all my love with me

I can be the one you've been run-ning

I nev-er be-lieve Oh hu-by

CHORUS

... stay o-per-ct

1st time in tempo
 3rd time instrumental

lov - ing you wheth - er, wheth - er times are
(end instr)

or ba - bap py or sad py or sad
(Repeat ad lib & fade)

py or sad

Why, tell me,
Why do people break up
And turn around and make up?
I just can't see
You'd never do that to me
Just being around you is all I see. So baby.

(To chorus)

Steamy Windows

Words & Music by Tony Joe White

Em

I was thinkin' bout parkin' the ol' er right

we was out on the back row

G A Em

Mom's ba-by was just get-ting right, all the things go ver-ry

Radio busting in the

front seat turning out the music

And we were snuggled up in the back seat,

Fm A Fm
 look up at the steam-y win-

Fm A A
 lows

Em
 sea view down

Fm A Fm
 coming from the body heat

First system of musical notation, featuring a treble clef and a key signature of two sharps (F# and C#). The notation includes a series of notes and rests, with a small diagram of a guitar fretboard showing the first fret (F#) and second fret (C#) positions.

Second system of musical notation, continuing the melody. It includes a guitar fretboard diagram for the Em chord (first fret, E, second fret, C#). The lyrics "(2) You can Steam-y win -" are written below the notes.

Third system of musical notation, continuing the melody. It includes guitar fretboard diagrams for the D chord (second fret, D) and the A chord (second fret, A). The lyrics "I can't see, -" are written below the notes.

Fourth system of musical notation, continuing the melody. It includes a guitar fretboard diagram for the F#m chord (first fret, F#). The lyrics "I can't see, -" are written below the notes.

com-ing from the bo - dy heat

To Coda ● Em

D.S. al Coda

(3) There's a

⊕ CODA

Ad lib. to Fade

VERSE 2

You can wine and dine with a man all night
 With good intent
 But there's something about a confrontation on the back row
 Breaks down the defence

VERSE 3

There's a sound outside the front door
 And I know it's just the wind
 But it makes them snuggle up just a little bit closer
 And starts things happening again

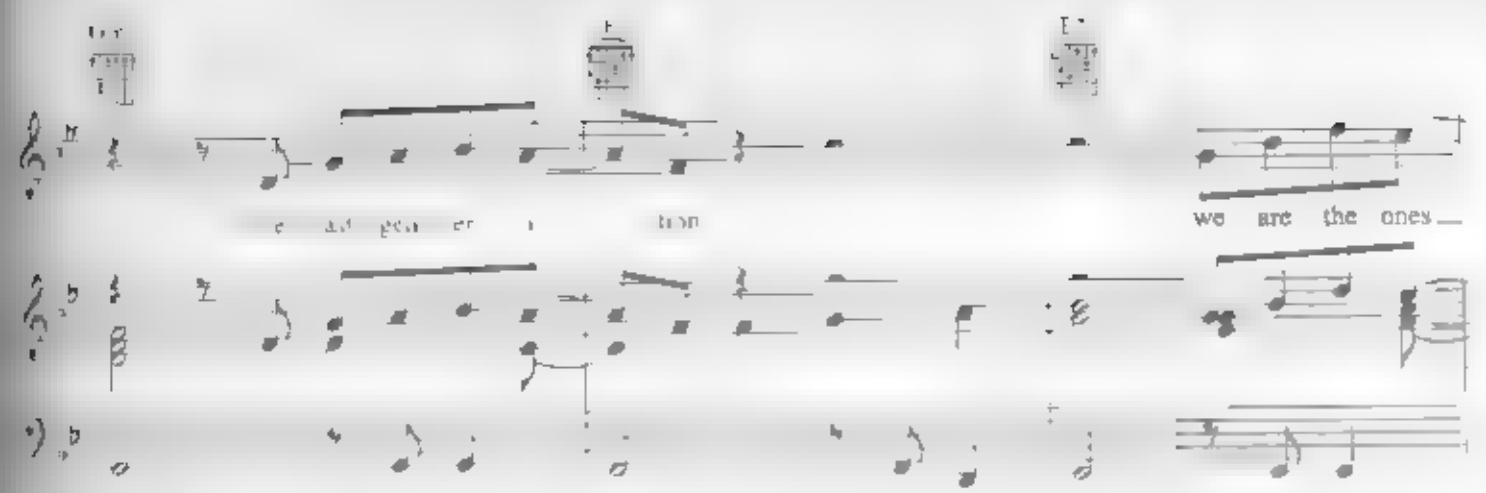
CHORUS on D S

Steamy windows
 It ain't nobody can see
 Steamy windows
 Coming from the body heat
 Steamy windows
 Zero visibility
 Steamy windows
 Coming from body heat
 Steamy windows . .

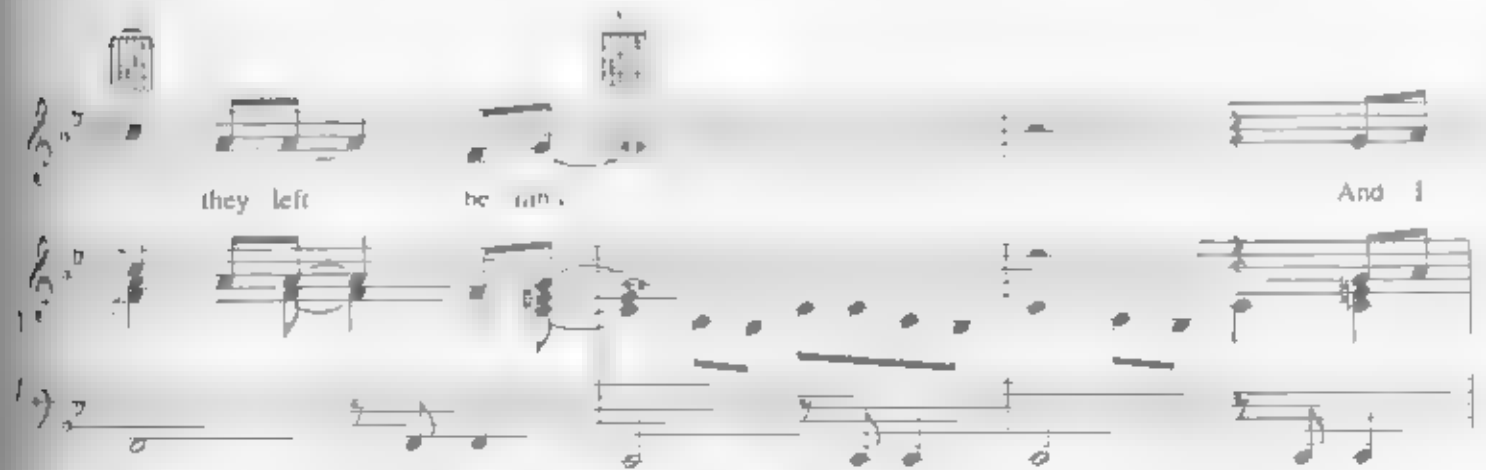
We Don't Need Another Hero

Words & Music by Graham Lyle/Terry Britten

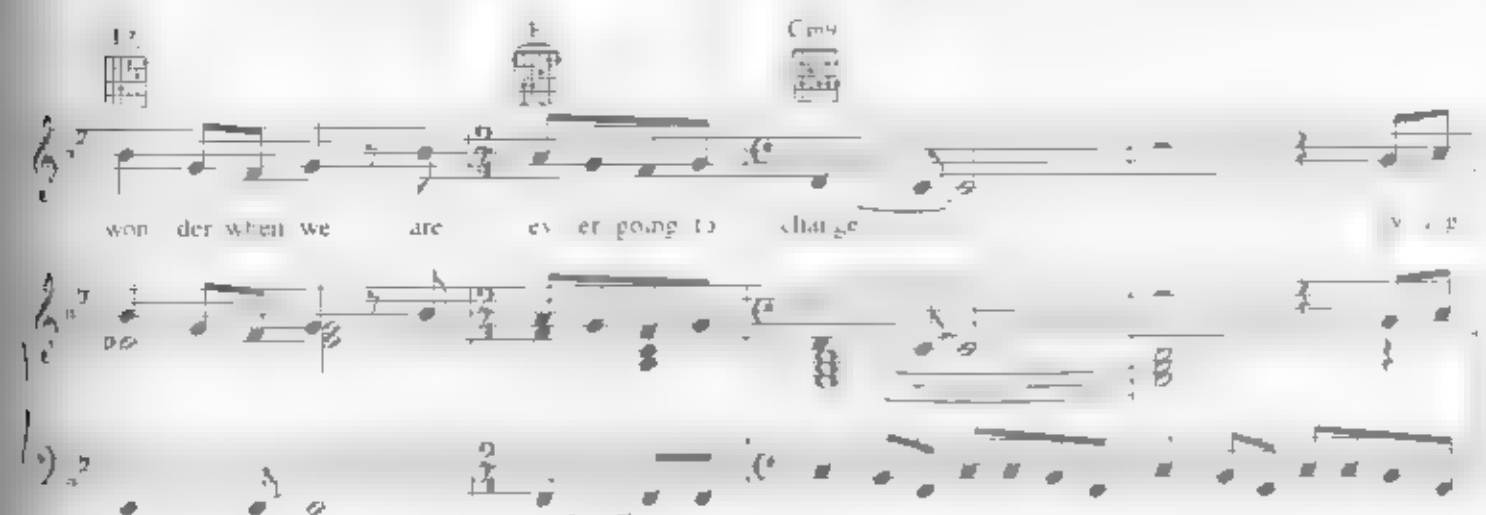
The musical score is presented in three systems. Each system consists of a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a guitar line (treble clef). The key signature has one flat (Bb) and the time signature is common time (C).
 System 1: The vocal line begins with a rest, followed by the lyrics "Out of the ruins" and "out from the wreck-". The guitar line has chords F, F, and B7.
 System 2: The vocal line continues with "can't make the same mis-take this". The guitar line has chords F, Eb, and F.
 System 3: The vocal line continues with "t, the" and "We are the children". The guitar line has chords C, G7, and C.



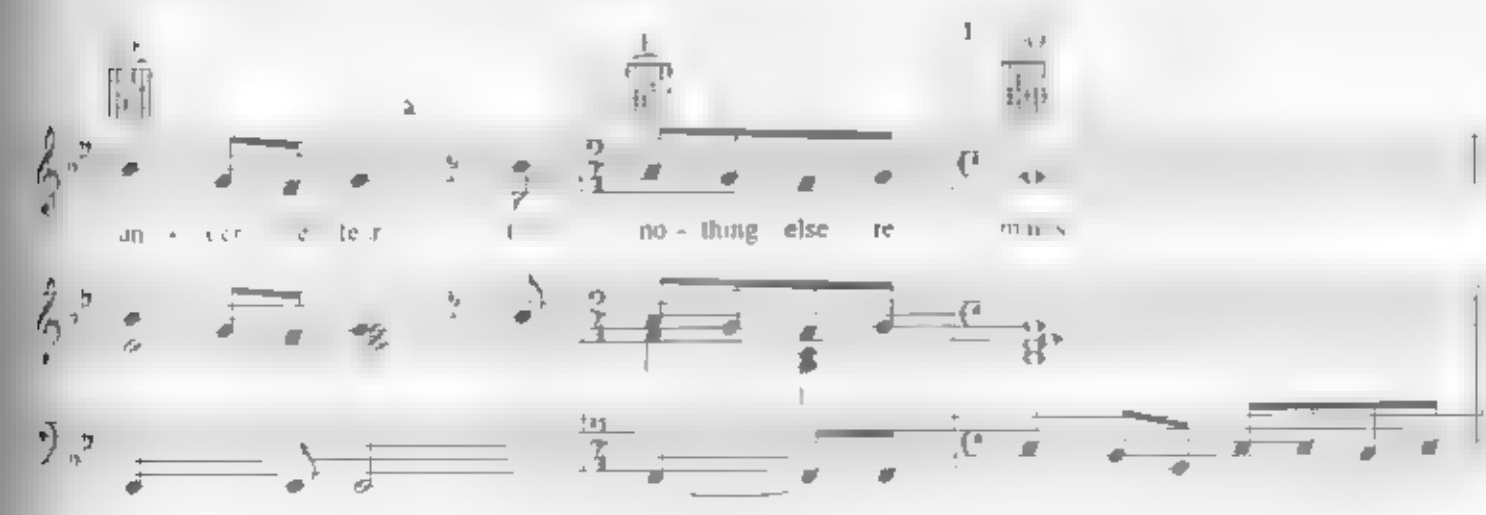
First system of musical notation. It features a vocal line with lyrics "e ad pen er i tion" and "we are the ones". The piano accompaniment includes chords and moving lines in both hands.



Second system of musical notation. The vocal line continues with lyrics "they left be ran." and "And I". The piano accompaniment continues with harmonic support.



Third system of musical notation. The vocal line includes lyrics "won der when we are ev er going to change". The piano accompaniment features a change in time signature to 3/4.



Fourth system of musical notation. The vocal line includes lyrics "an - cer e tear" and "no - thing else re mains". The piano accompaniment continues with the 3/4 time signature.

8

We don't need another hero to

we don't need to know the

way home is we want is to be

the thing de

Cm

done.

- mams.

All the child- ren

av we don't need an other he ro.

we don't need to know the

some all we want is for he won't the thunder

Just So what do we do with all yes

we leave on - ly a mark — will our stor - y shine like a light —

or end in the dark is it all or no-thing?

D.S. to fade on Chorus

Verse 2
 Looking for something we can rely on
 There's got to be something better out there
 Leave an heir to story yet to say a thing
 And so are castles built in the air

Private Dancer

Words & Music by Mark Knopfler

Moderately fast & smooth

Synthesizer

p

mp In the dark of the night

(Play 4 times)

1. 4. Well, the men come in — these plac — es, —
 2. 3. (See additional lyrics)

and the men are all the same — You don't look at their

fac — es, — and you don't ask their name —

24

the way that you — For you're pr — vate dance — er a dance — er for — ev —

do what you want me to do. I'm your pri - vate danc - er.

danc - er for mon - ey, and an - y old mu - sic will do

an - y old mu - sic will do, I'm your


an - y old mu - sic will do

Down side of the ark

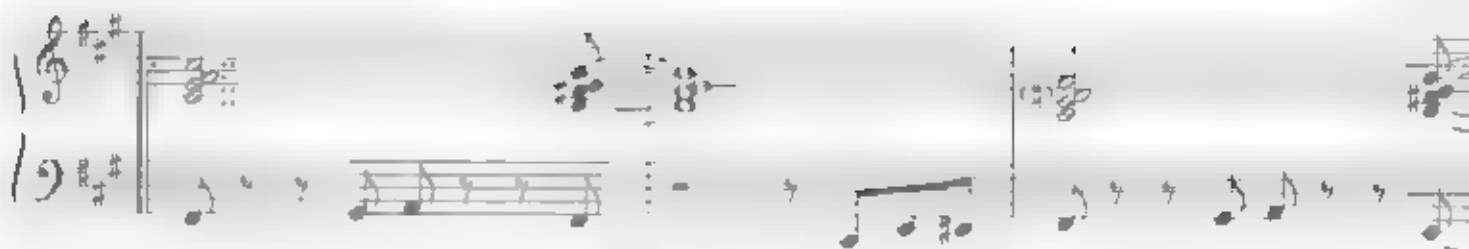
ner cast thy prey away


Let us cry out your con

Tell me what we have seen and done

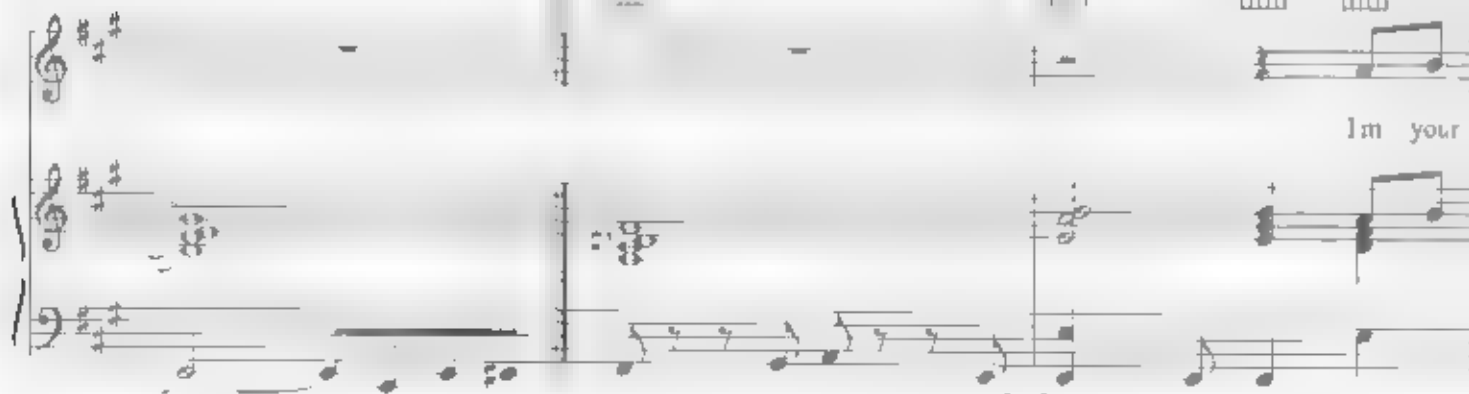


 (Instrumental solo)





 D.S.S. Repeat & fade



Verse 2
 You don't think of them as human.
 You don't think of them at all
 You keep your mind on the money
 Keeping your eyes on the wall

Chorus

Verse 3
 I want to make a million dollars.
 I want to live out by the sea.
 Have a husband and some children.
 Yeah, I guess I want a family

River Deep - Mountain High

Words & Music by Phil Spector/Elle Greenwich/Jeff Barry

Moderato, with a strong beat

Piano introduction in E-flat major, 4/4 time. The music features a strong, steady beat with a melodic line in the right hand and a more rhythmic, bass-oriented line in the left hand. The tempo is marked 'Moderato'.

Vocal melody for the first line of the song. The notes are: When I was a lit-tle girl - I had a rag - doll, you have a pup-py.

When I was a lit-tle girl - I had a rag - doll, you have a pup-py

Piano accompaniment for the first line of the song. The right hand plays a steady eighth-note pattern, while the left hand plays a more complex, syncopated rhythm.

Vocal melody for the second line of the song. The notes are: The on ly doll I've ev er owned That al-ways fol - lowed you a - round?

The on ly doll I've ev er owned That al-ways fol - lowed you a - round?

Piano accompaniment for the second line of the song. The right hand continues the eighth-note pattern, while the left hand plays a steady, rhythmic accompaniment.

Bb7 **Fb** **Eb**
[sus 4] [sus 4]

Now I love him just the way — I loved that rag — doll,
Well, I'm gon-na be as faith-ful as that pup-py, —

Eb **Eb** **Bb7**
[sus 4]

But on ly now my love has grown, — And it gets strong-
No I ll nev-er let you down 'Cos it goes on —

F7 **F11** **Bb**

er in ev-'ry way, — And it gets deep-
— and on like the riv-er flows, — And it gets big -

F7

F11

Bb



er, —
ger, ba — by,

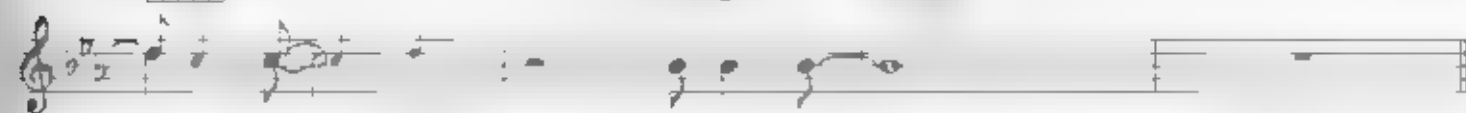
let me say. —
and hea-ven knows, —

And it gets high-
And it gets sweet-

F7

F11

Bb



er
er, ba by,

day by day.
as it grows.

Chorus

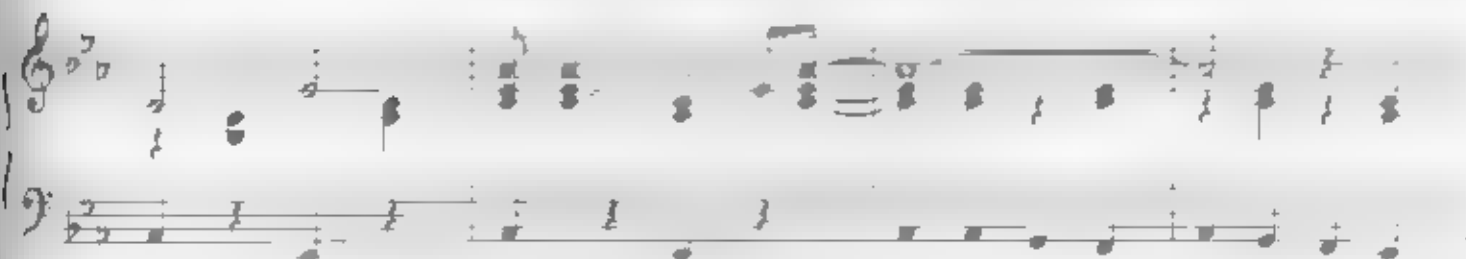
Ad

11111



Do I love you, right or wrong? —

Yeah



Bb

riv - er deep, moun tain high, yeah yeah yeah _

Ab

If I lost you, would I cry?

Bb

I would, ba by, ba by ba by

When you were a young boy did _

When you were a young boy did _

2

B₇

I love you, ba-by, like a flow-er loves the spring, —

And I love you ba-by like a ro-bin loves to sing,

And I love you ba-by like a school boy loves a prank

And I love you, ba-by, riv-er deep, — moun-tain high

And I love you, ba-by, riv-er deep, — moun-tain high

And I love you, ba-by, riv-er deep, — moun-tain high

And I love you, ba-by, riv-er deep, — moun-tain high

And I love you, ba-by, riv-er deep, — moun-tain high

DS al fine

It Takes Two

Words & Music by William Stevenson/Sylvia Moy

Upbeat rock

Chord progressions for the first system:

- First system: F#m Bb, Bb, Bb Bb, Bb, Bb Bb, Bb
- Second system: F#m Bb, Bb, F#m Bb, Bb, F#m Bb, Bb, F#m Bb, Bb
- Third system: F#m Bb, Bb, Ab, F#m Bb, Bb, F#m Bb, Bb
- Fourth system: F#m Bb, Bb, F#m Bb, Bb, F#m Bb, Bb, F#m Bb, Bb

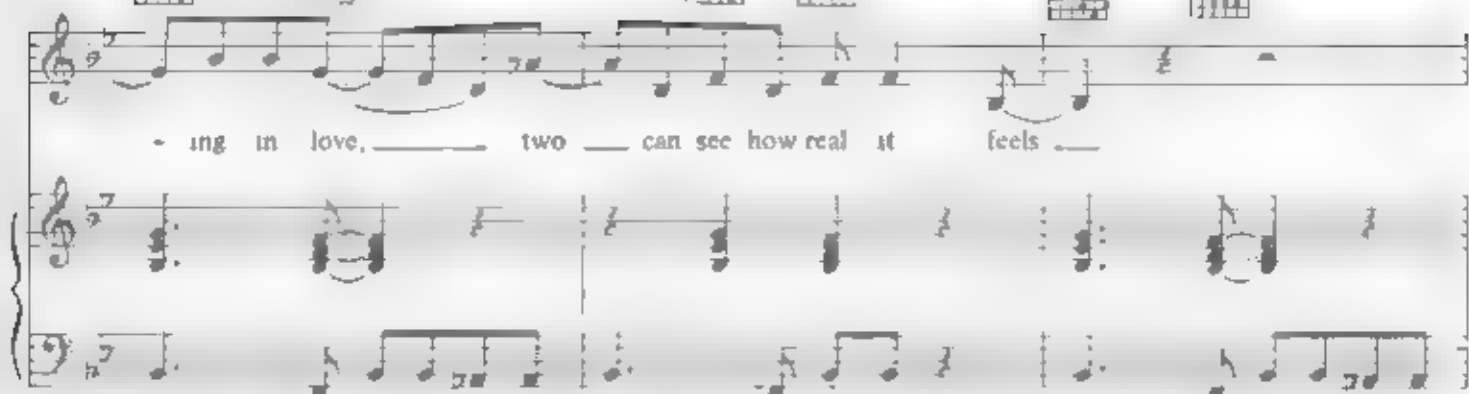
Vocal melody and lyrics:

(1) One can have a dream — ba - by, two —

— can make dream so real — One can talk a - bout be -



- ing in love, _____ two _____ can see how real it feels _____



One a reach o t for the stars, _____ two _____ can make a wish come



true, _____ One can stand a - lone _____ in the dark, _____ two _____



_____ can make a light shine though It takes two _____ ba - by,



1

It takes two by the hand

2

You know it takes two

3


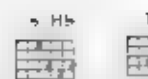


It takes two by the hand

4

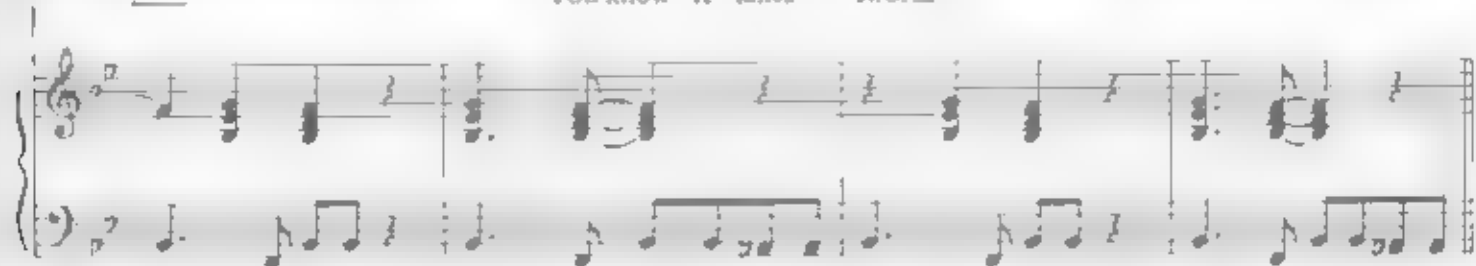
It takes two by the hand

5

It takes two by the hand





To Coda



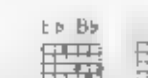
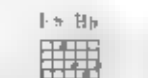
You know it takes two...



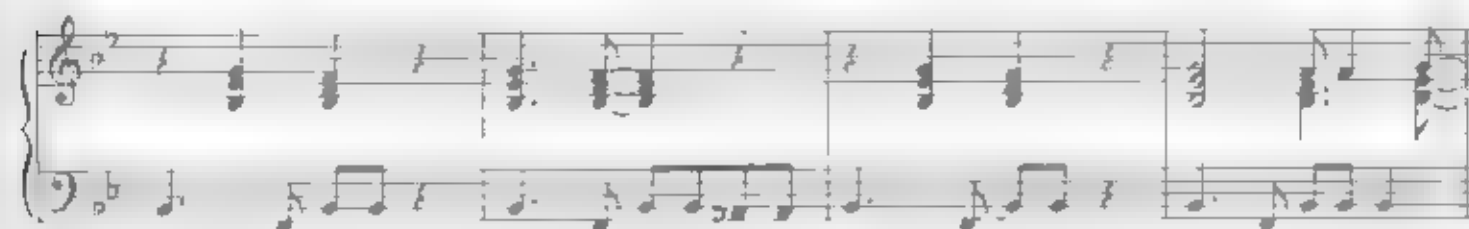






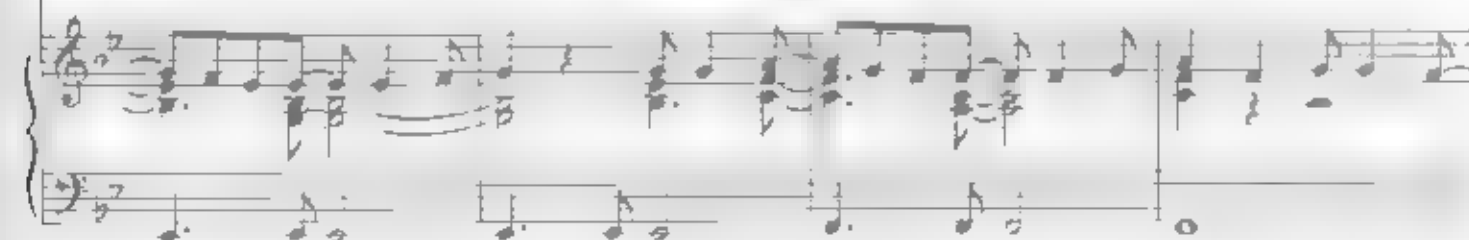






It takes two






... by ... takes two ... just me and you ...



$\text{B}\flat$ $\text{A}\flat$ $\text{B}\flat$ $\text{B}\flat$ $\text{E}\flat$ $\text{A}\flat$ $\text{E}\flat$ $\text{B}\flat$ $\text{D}\flat$ *al Coda*

You know it takes two...

CODA $\text{H}\flat$ $\text{B}\flat$ $\text{B}\flat$ $\text{B}\flat$ $\text{B}\flat$

Doo — doo — doo doo doo doo — doo — doo —

$\text{E}\flat$ $\text{B}\flat$ $\text{B}\flat$ $\text{F}\flat$ $\text{B}\flat$ $\text{B}\flat$ $\text{E}\flat$ $\text{B}\flat$ $\text{B}\flat$ $\text{B}\flat$ $\text{B}\flat$

do — doo doo doo doo doo — doo doo doo doo

$\text{B}\flat$ $\text{E}\flat$ $\text{B}\flat$ $\text{B}\flat$ $\text{E}\flat$ $\text{B}\flat$ $\text{B}\flat$

It takes w ba - by,

F

I take two baby steps and you...

You know it takes two.

Ad lib to Fade

VERSE 2

One can have a broken heart
 Living in misery
 Two can really ease the pain
 Like a perfect remedy
 One can be alone in a bar
 Like an island he's all alone
 Two can make just any place
 Seem just like being at home.

VERSE 3

One can go out to a movie
 Looking for a special treat
 Two can make that simple movie
 Something really kinda neat
 And one can take a walk in the moonlight
 Thinking that it's really nice
 But two lovers walking hand in hand
 It's like adding just a pinch of spice

Addicted To Love

Words & Music by Robert Palmer

Medium Rock

A (no 3rd)



G (no 3rd)



D (no 3rd)



A (no 3rd)



The lights are

A (no 3rd)



G (no 3rd)



on
signs
(Instrumental)

but you're not home,
but you can't read.

your mind—
you're running at—

is not your
a dif-ferent

D (no 3rd)



own
speed

Your heart sweats,
Your heart beats

your body shakes
in double time

an-oth-er
an-oth-er

A (no 3rd)



K 55
K 55

is what it takes,
and you'll be mine.

A one-track
The lights are

sleep,
mind,
on

you can't
you can't be
but you're not

Chorus
VCO



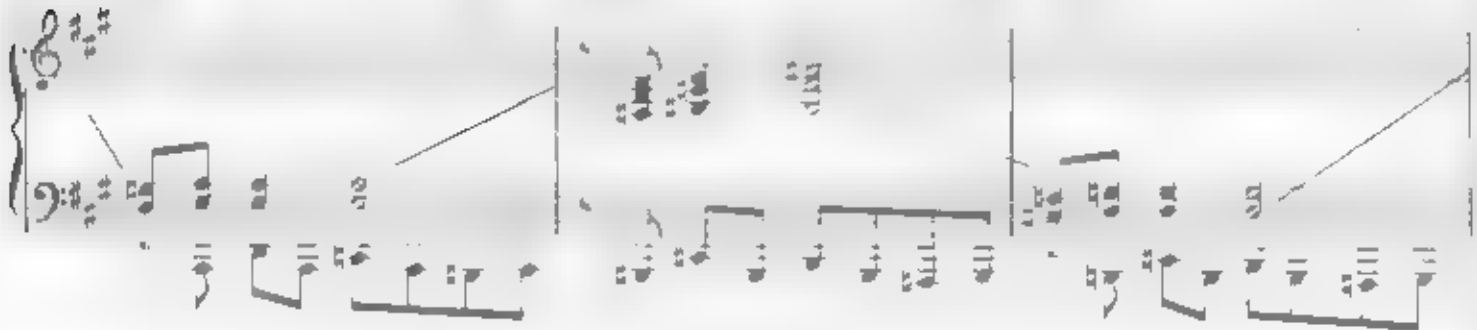
eat
saved
home

there's no
oh in
your

light
on
we

more in
s all you
s not your own

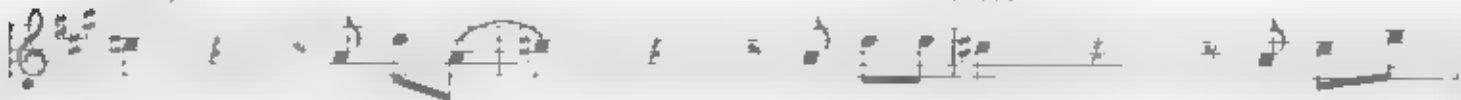
Your throat is
If there's
Your heart



D(no 3rd)



A(no 3rd)



light
some
sweats

you can't breathe—
left for you,
your teeth — grind,

an - oth - er kiss
you don't mind
an - oth - er kiss

is all you
if you —
and you'll be



1 3 5



D

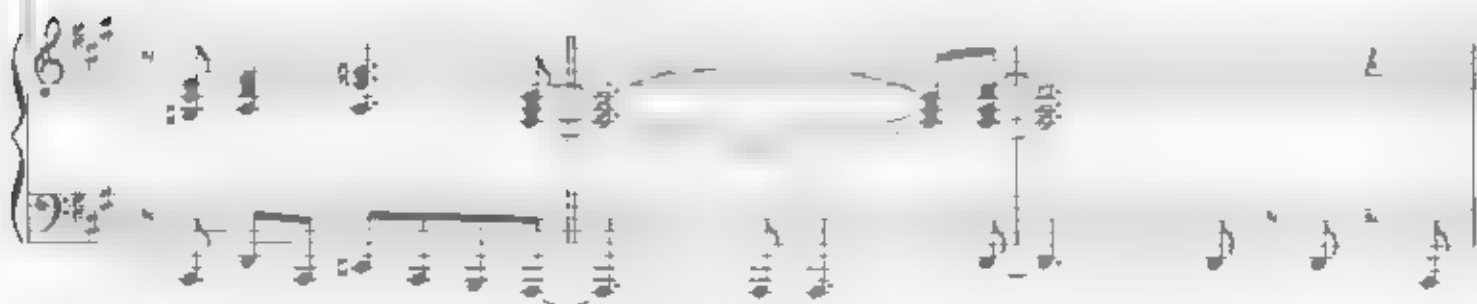


need
do
mine

Oh

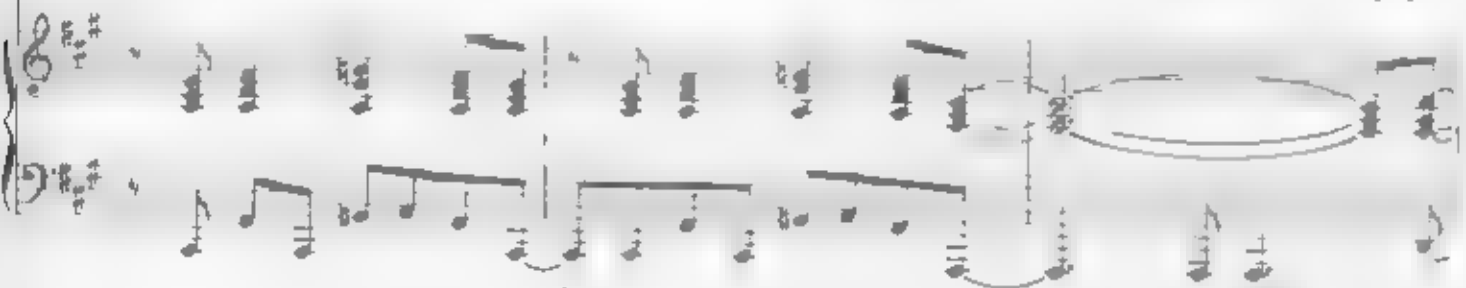
y

like to think that you're in mine — I the stuff oh yeah"





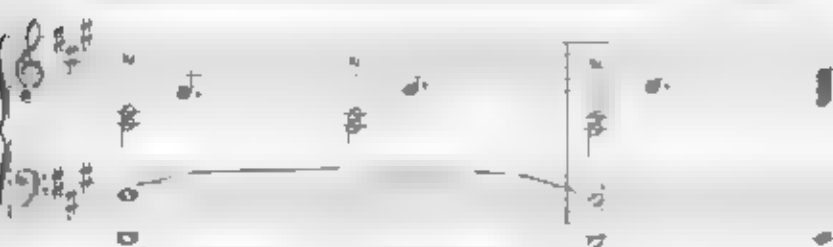
It's clos-er to the truth to say you



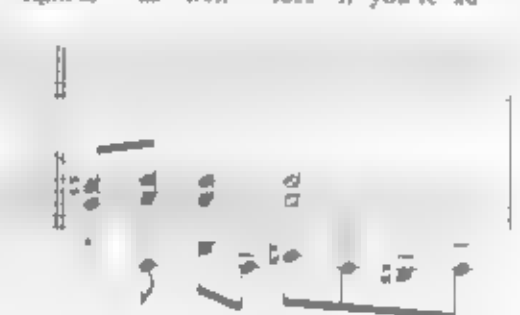
can't get enough you know you're gonna have to face it, you're ad-dict-ed to love. You see the



gonna have to face it you're ad-dict-ed to love



Might as well face it you're ad-



dict-ed to love. Might as well face it you're ad-dict-ed to love. Might



D(no 3rd)



A no 3rd)



as well. face it you're ad - dict - ed to love. — Might — as well face it you're ad -

dict ed to love Might — as well face it you're ad dict ed to love Might

G(no 3rd)



D(no 3rd)



as well face it you're ad dict ed to love Might as well face it you're ad

To Coda

No chord

D.S. al Coda
no repeats

dict ed to ove Might — as well face it you're ad - dict - ed to love. —

Coda
Arno 3rd,
6 x 0

as well face it you're ad dict ed to love Might

Repeat and fade
A (no 3rd)
6 x 0

C (no 3rd)
6 x 0

as well face it, might as well face it,

D (no 3rd)
6 x 0

might as well face it, might

A

as well face it you're ad dict ed to love Might

Way Of The World

Words & Music by G. Lyle / A. Hammond

(1st rubato)  

(v l) Ba by I need a hand to hold to - night.

and one bright star to re - mind me how

 *(2nd a tempo)* 

dear is this life Ba by I've nev - er known.

an y one like you there's some-thing ve - ry spo - cial a - bout

Bb **G** **Bb** **CHORUS**

I can't i - ma - gine liv - ing with - out you, It's the way

A7

at the work and its mo - tion and no o

D9maj7

can can keep us a part When the mo - ment is right and you're ha d -

Bbm7 **Eb**

ing me tight you cap - ture the beat of my heart I my

A9maj7

heart there's a fi - re that's burn ing and there is -

Dma⁷

n t a thing I can do

Bbm⁷

to the fact that there's no turn-ing back and I'll nev-

Eb

To Code

- er re-gret lov-ing you. You're ev'-ry-thing I-

Fb

be-lieve in, so don't ev-er lose the feel-ing,

Ab/C

D6 Fb

don't ev-er lose the feel-ing

Abmaj7
F#m7b9
F#m7b9

Dbmaj7
F#m7b9
F#m7b9

Abmaj7
F#m7b9
F#m7b9

Dbmaj7
F#m7b9
F#m7b9

Dbmaj7
F#m7b9
F#m7b9

*D.M.
ad Coda*

It's the

CODA

It's the way of the world, —

Dbmaj7
F#m7b9
F#m7b9

the way of the world, —

Ad lib to Fade

It's the

Verse 2 Baby, I will go anywhere you lead
 As long as you're there beside me
 Baby that's all I need
 Hold me, hold me and never let me go
 I'm always gonna care about you
 I never wanna be without you.

Break Every Rule

Words & Music by Rupert Hine / Jeannette Obstoj

Moderately $\text{♩} = 120$

First system of musical notation. Treble and bass staves. Chord diagrams for B and B♭ are shown above the staves.

Second system of musical notation. Treble and bass staves.

Third system of musical notation. Treble and bass staves. Chord diagrams for A♭ and E are shown above the staves.

Fourth system of musical notation. Treble and bass staves. Chord diagrams for B and B♭ are shown above the staves.

VERSE



I, Ev - 'ry road that I walk, — ev - 'ry sin - gle flight I ev - er take, —

mf



though I'm thou - sands of miles — a - way, in my mind — ev - 'ry



jour - ney leads me clos - er to you. — I've been all a - round — this world, —



I've been in far too man - y states; but I'm

A/E E

un-der your spell. — I've made my mis-takes, — oh, — you can prob-ab-ly tell. —

BRIDGE

B/E G

You're ev-'ry dream that — I dream; —

D/A C/G

you're ev-'ry beau-ti-ful thing — I've ev-er seen. — I'm al-ways

G D/A

sing-ing your prais-es, count-ing the days — a-way. —

CHORUS

%%



B/E



I would be — your slave, — I'd ev - en be your fool.

A/E



I'm so in love with you, I'm in love — with you, ba - by, I - I'm —

E



1

B/E



2

B/E



gon - na break ev - 'ry rule. —

G



D/G



cresc.

D.S. $\frac{3}{8}$ *To next strain* *4.5* *B/E* *etc.* *Repeat ad lib. & fade*

G *D/A*

C/G

D/A *D.S.S.* $\frac{8}{8}$

Verse 2:

I hope you can forgive
Every white lie that I'm forced to tell.
They say that everything's fair in love and in war,
And I'm not above cheating for you.
One night, I'll catch you off your guard,
And you will finally fall so hard.
Strategically speaking, I'm already beaten;
I'll surrender to you.

(To Bridge)